Diwan-i-Babur

Introduction by

Prof. S.M. Azizuddin Husain

Director, Rampur Raza Library

Ministry of Culture, Government of India

Rampur (U.P.)

Diwan-i-Babur



Introduction by

Prof. S.M. Azizuddin Husain

Director Rampur Raza Library,

Ministry of Culture, Government of India.

Rampur (U.P.)

Rampur Raza Library Publication Series

Name of the Book	:	**Diwan-i-Babur**
Published by	:	Prof. S.M. Azizuddin Husain Director Rampur Raza Library
Printed by	:	Alpha Art
Price	:	Rs 250.00
ISBN	:	978-93-82949-10-7

Rampur Raza Library

(Ministry of Culture, Government of India)

Hamid Manzil (Qila)

Rampur – 244901 (U.P.) India

Website: www.razalibrary.gov.in

E-mail: directorrazalibrary@gmail.com

Tel: 0595-2325045, Fax: 0595-2340548



حق تعالیه حمد دن حمد و سپاس

کیم قدیمدر ازلی و حی و قدیر

خالق و قاهر و سبحان و عظیم

رازق و قادر و رحمن و رحیم

اول در و در بدایت انک یوق

آخر در و در نهایت انک یوق



بو قتورور بیچ شرحی اشیکا

اوخشامای هیچ نیمکا هیچ کشیکا

احتیاجی کشیکا بو قتورانینک

یاد ویاوراشیکا بو قتوراینک

یاد تمایید ورحم بولماده دم

یارایدی یارده رور دبولغوسی

Preface

The acquisition of knowledge and learning, both of religious subjects and rational sciences is considered an act of religious merit in Islam. Prophet Muhammed directed "Acquire knowledge from the cradle to the grave." Ali said "Whoever taught me a letter, surely made me his servant." Islam provided an open educational system since 7^{th} century A.D. Region, cast, sex, creed, age remain no bar in Islam for the acquisition of knowledge. Soon the need was felt to establish educational institutions. These educational institutions came to be known as Madrasas. These madrasas were also having *Kitab Khanas* (Libraries) of rich collection of books. When Ibn-i-Sina visited the *Kitab Khana* of Sassanids, so he wondered to see such a rich collection of books. He commented that, "He had never seen such a

rich *Kitab Khana* in his life." I think Raza library also enjoys the same status in the academic world.

The Turkish conquest of India did not mean simply the substitution of one governing class by another. It led to some very vital changes in various spheres of life. The urban centres that rose from Lahore to Lakhnauti were symbols of the new culture. In the 11th Century, Debul, Uchh, Multan and Lahore emerged as centres of learning. The Sultans of Delhi founded a large number of madrasas, such as Muizzi, Nasiriya, Alai, Hauz Khas etc. The destruction of Baghdad in 1258, helped Delhi to emerge as the Chief centre of learning in the Muslim world.

In 1555 gates of India were opened for Iranian umara and the ulema, which marks a significant development in the history of India. Mughal emperor Akbar (1556-1605 AD) took keen interest in the development of *madrasas*. Those Iranian *ulema*, brought with them huge

collection of books with them. Babur was having his own library and he commented that, "The climate during the rains is very pleasant ..... Its defect is, that the air is rather moist and damp ... books, all feel the bad effects of the moisture". In Agra fort and Fathpur Sikri Akbar built library also. With the result Red Fort was having a rich library by the second half of 19th Century but in 1857 it was looted by the British army. 1857 and 1947 proved to be a great loss for our collection of manuscripts. We lost large number of manuscripts. What we see today in British Museum, London as far as Indian collection of manuscripts is concerned, is basically the outcome of 1857 and 1947.

The Rampur Raza Library is one of the important libraries of the World. Besides works relating to different religions, traditions, it is a treasure house of Indo-Islamic learning and arts. This library was founded by Nawab Faizullah Khan in 1774. The Nawabs of Rampur were great

patrons of learning and the learned ulema, poets, painters, calligraphers and musicians - enjoyed their patronage. After the independance of India and merger of the state in the union of India, the library was brought under the management of the trust, which was created on 6th April, 1951. Professor Saiyid Nurul Hasan, former Minister of Education, Government of India, brought this library under an Act of Parliament on 1st. July, 1975. The Chairman of the board is Honourable Governor of Uttar Pradesh. It is having around 17000 manuscripts in Arabic, Persian, Pashto, Sanskrit, Urdu, Hindi and Turkish languages. Moreover, it possesses a good collection of paintings and palm leaves in various Indian languages. A collection of around 60,000 printed books in various Indian and foreign languages are also available.

Recently, Dr. Daniel Majchrowicz, from Harvard University, United Stated of America, visited Raza Library, in the month of June, 2013,

commented that "Your library is the most richest library of India." Dr. Simon W. Fuchs, from Germany visited Raza Library in July, 2013, commented that, "Unfortunately, I had no chance personally to say good bye to you. I want to thank you with all my heart for the privilege encountered previously, be it in Delhi, all over Pakistan, in Iran and Iraq. The Raza Library is a very impressive institute and it is a blessing that you are its Director." We are having one rare manuscript of Diwan-i-Babur and we are publishing it so that scholars can consult it.

I am highly grateful to Honourable Shri B.L. Joshi, Governor of Uttar Pradesh and Chairman, Rampur Raza Library for his patronage. I am extremely grateful to Ms. Chandresh Kumari Katoch, Honourable Minister of Culture, and Mr. Ravinder Singh, Secretary, Ministry of Culture for their financial support. I am thankful to Shri Rajeev Kapoor Principal Secretary to Honourable Governor of Uttar Pradesh for his kind help and

support. I am equally indebted to Shri Rakesh Ranjan, Former Joint Secretary, and Mr. V. Srinivas, Joint secretary, Ministry of Culture, Government of India, New Delhi for giving me all the help.

I am grateful to my colleagues Dr. Abusad Islahi, Library and Information Officer, Mr. A.K. Saxena, Ms. Mohini Rani, Ms. Bilqis Farooqi, Mr. Faisal Khan and Er. Shujauddin Khan whose valuable help and hard work has made this work possible.

Prof. S.M. Azizuddin Husain
Director, Rampur Raza Library
Ministry of Culture, Government of India

Dated: 6th January, 2014.

Introduction

Mughal Emperor Zahiruddin Muhammad Babur (1483-1530 AD) son of Umer Shaikh Mirza was a writer and a poet and left behind him his rich literary contributions. History remembers Babur only as the founder of Mughal Empire in India (1526-1530 AD) but his position as a scholarly person is not given importance its due. His valor as the winner at the first battle of Panipat fought in 1526 AD is taught in classrooms, but his poetic acumen is not given importance. I think the department of Turkish language should teach Babur as a poet. Kingship is a high status in this materialistic world and scholars of eminence do not enjoy that importance in polity and society, so Babur's kingship over shadowed his position as a scholar and a poet. He composed verses both in Turkish and Persian. Babur wrote his *waqai* in Turkish. He was also a poet and left a diwan[1] and he also translated Khwaja Nasiruddin Obaidullah

Ahrar Naqshbandi's (d.1491AD) *Risala-i-Walidiya* from Persian to Turkish. One of the eminent disciple of Khwaja Ahrar was a famous sufi poet Maulana Abdur Rehman Jami (1414-1492 AD). Babur was highly impressed with the thought and poetry of Jami. Babur's grandson Emperor Akbar (1556-1605AD), wanted to make *Waqai of Babur,* readable to non-Turkish speaking scholars since large number of Iranian scholars had joined the Mughal court and they did not have the knowledge of Turkish language. Akbar assigned the task of translation of *Waqai of Babur* to Abdur Rahim Khan-i-Khana son of Bairam Khan because he was a scholar of Turkish as well as Persian. Abdur Rahim completed *Waqai's* translation into Persian in 1589 AD and named it as *Waqiat-i-Baburi*. Abul Fazl informs us that, "On this day (24th November, 1589 AD) Khan-i-Khana produced before the august presence the Memoirs of Firdaus Makani (Babur) which he had rendered into Persian out of the Turki, and received great praise"[2]. That is why, H.M. Elliot holds the opinion that, "The Memoirs of Babur remained for a time unknown, until they

were transposed from Turki into the more popular language of Persia".[3]He is correct because it took around fifty nine years to accomplish its translation into a more popular language, Persian. With the result it reached to a larger section of society. A. Schimmel holds the opinion that, "One of the most attractive books in Islamic and not merely Islamic – historiography is the Memoirs of Babur which was translated (after the Turki original and the Persian and English translations) into modern Turkish during World War II. The book reveals not only the genius of a great warrior but even more that of a charming and witty poet, a lover and critic of arts, and a clear sighted psychologist. Small wonder that all these qualities are contained in this most famous literary work of the great *Padishah*; for both from his father's side and mother's side he had inherited the gift of poetry and the love of art."[4]But translation is a challenging, innovative and vast discipline of study that demands specialized knowledge with utmost proficiency, command over languages is to take on a world, a culture. Translation can never merely be a play of balancing the equivalent

words in the 'target' language to render the meaning of 'source'. Rather translator must add to the context (a world, a culture) from which these words arise. Thus, it would be appropriate to say that culture is something to be studied before the translation of a work can proceed. As Ranking had rightly observed, while translating Abdul Qadir Badauni's work – *Munakhabut Tawarikh*, "for this reason, the poetical portions of Badauni's work have, in the present translation, almost without expectation been rendered, not in verse but in prose, thus preserving the substance while sacrificing the form. To render poetry satisfactorily a translator must be both linguistic and poet, if he be only a linguistic he should not temper with the finished work of the poet, he can, at best, only hope to outline the subject, leaving the colour scheme untouched" [5].Just see the talent of Babur that he did a beautiful poetic translation of *Risalaya-i-Walidiya* from Persian to Turkish. Babur himself records that, "I completed the verification of the contents of the *risala*. On one day I had composed as many as fifty verses". Because we see that the language of poetry and

the language of mysticism quite often collimate. The more the quality of poetry is high, the more its language. To a certain level, the encounter between poetry and mysticism seems inevitable. We have to agree with Johnson when he opines that, "The beauties of poetry cannot be preserved in any written language except that in which it was originally written. We see that translations are like representing and exchanging the best of their literary world". Akbar realized the importance of translations because those paves a way for global interaction and has offered an excellent opportunity to undergo socio-cultural survey otherwise unexplored Cultures and languages. As art of translation prompts us to peep into the diversified lingual, cultural and literary content of source language, it helps us in appreciating the essences and niceties of literature of that particular translated language. Translation has earned a very significant place in a multi-religious society for it bridges gaps between cultures, languages and people. It is a process of searching appropriate ways and means of voicing or saying things in another language. It is truly an

intellectual activity involving the transportation of thoughts expressed in one language into the appropriate expression of another entailing a process of cultural de-coding, re-coding and en-coding particularly, due to cultural differences, the job of the translator becomes tougher, more complex and difficult for he has to search for approximations or equivalents cultural words, proverbs and other idiomatic expressions. But E.G. browne hold opinion that, "The beauty of form in any literary work is necessarily lost in translation, though it may be to some extent replaced or imitated in a clever rendering, but beauty and boldness of ideas there should be less difficulty in preserving, so that, for instance, the beauty of Khaiyam's quartrains may be said to have been wholly rendered by genius of Fitz Gerald. But the *Shah Nama*, as it seems to me, defies satisfactory translation, for the sonorous majesty of the original is lost, and the nakedness of the underlying ideas stands revealed. I do not profess to be skillfull versified, but alteast many Persian and Arabic poets have suffered equally at my hands in these pages."[6] One Urdu poet has

rightly explained the problems faced by a translator –

ہے ترجمہ مشکل فن محسوس نہیں ہوتا

ہر لفظ مسافر ہے رستہ ہے نہ منزل ہے

Sufis had no *asbiya* (bias) against any language. They learnt regional languages spoken in different parts of India. Shaikh Fariduddin Ganj-i-Shakr (d.1265 AD) learnt Punjabi and composed verses in Punjabi and through this he transmitted sufi thought among the people of Punjab. Punjabi verses of Baba Farid became the part of Guru Granth Sahab – which are recited every morning in different parts of India and other parts of the world. Akbar established *Darut Tarjuma* (Centre of translation) at Fathpur and *Waqai* of Babur, *Ramayana*, *Mahabharata* and *Bible* etc were translated from Turki, Sanskrit and English into Persian. Then Mughal Prince Dara Shikuh translated *Upanishad* from Sanskrit to Persian. Shaikh Saadullah Panipati did poetic translation of Ramayana into Persian. During 19th Century Britishers established Royal Asiatic Society of

Bengal and arranged English translations of Persian chronicles. But the motive of Sufis, Akbar and Britishers was totally different. Sufis wanted harmony in the society. Akbar wanted that Muslims should know about Indic religions, so that they could come closer to each other because he wanted to promote his policy of *Sulh-i-kul* (Peace with all) with the help of these translations. Design of the Britishers was to create disharmony and communal tensions in Indian society.

After the establishment of British Raj in India, British scholars also paid attention to the editing and translation of Mughal chronicles into English. Mrs. A.S. Baveridge was assigned the task of the translation of *Waqiat-i-Baburi* into English. Baveridge writes in her preface that, "This book is a translation of Babur's *Padshah's* autobiography, made from the original Turki manuscript had become accessible in England, the Hyderabad Codex (1915) which, being in Babur's *ipsissina verba* (*Khat-i-Baburi*) left to her the control that had been impracticable into Persian. What has come down to us of pure text is, is its shrunken amount, what was translated in 1589 AD.[7] This

shows that Abdur Rahim Khan-i-Khana did not translate the full text of *Waqiat-i-Baburi* into Persian. That is why, Baveridge had to consult the Turki text of *Waqiat-i-Baburi.* We see that Persian knowing scholars rely on Persian text of *Waqiat-i-Baburi*. It shows that *Waqiat-i-Baburi's* English translation is more authentic than the Persian one which was published in 1921.Upto 1891 Persian was medium of the working of the British administration in India. But they wanted to do away with Persian. Now they started promoting Urdu Language. So during 19th Century, a shift took place from Persian to Urdu. Now need arose for the Urdu translations of Persian texts because large number of persons did not have the knowledge of Persian. So we see that Mirza Naseeruddin Hyder, a Turkish by origin, settled down in Shahjahanabad's *Chandni Mahal* during the early part of twentieth Century. He was a scholar of Arabic, Persian, Turki and Urdu. He translated *Waqiat-i-Baburi* from Turki into Urdu, which was published from Matba-i-Mohammadan Printing Works, Delhi, in 1924.[8] It shows that scholars of Urdu also took keen interest in

Waqiat-i-Baburi and translated it into Urdu, so that Urdu knowing scholars could also consult *Waqiat-i-Baburi*. This Urdu translation of *Waqiat* is better than the Persian text of *Waqiat* because it is the full translation of *Waqiat-i-Baburi*. After the devastation of Shahjahanabad during 1857-59 AD, Shahjahanabad again emerged as a centre of Islamic culture and learning during the first quarter of 20th century. With the emergence of Shahjahanabad as a centre of learning and culture scholarly persons again started settling down in Shahjahanabad. But the decision of the partition of India, in 1947, resulted in the devastation of Shahjahanabad for the second time. Today Shahjahanabad is called as *Purani Dilli* which is known for hotels, markets and the *Karkhanas* only. Britishers completely destroyed this centre of Islamic learning and culture which was the part of their design. As Ghalib had said, "Britishers became successful in their design for bringing down this centre of Islamic culture and learning which had no parallel throughout the Muslim world."[9]

Babur was not only a warrior but was a man who

left behind him a mark in the pages of history and culture. His inspiring works, heroic feats of arms, his dynamic personality, and his literary contributions in the form of *Waqiat-i-Baburi,* his *diwan* and other poetic compositions, shall always be remembered by posterity. Wheeler M. Thackson holds opinion that, "Rank with confession of St. Augustine and Rousseau, and the Memoirs of Gibbon and Newton, Babur's memoirs are the first and until relatively recent times, the only true autobiography in Islamic literature"[10]. Abul Fazl writes in *Akbar Nama* that, "He used to compose verses in Persian also."[11]

ہم چنیں بہ زبان فارسی نیز اشعار دل پذیر دارند

Abul Fazl highlighting the scholarship of Babur holds opinion that " He was an excellent writer and poet both".[12]

در نظم و نثر پایہ عالی بود

Dr. A. Schimmel holds opinion that, "One of the most attractive books in the Islamic – and not merely Islamic – historiography is the Memoirs of Babur"[13].

Babur's poetry covers all aspects of life. He composed verses in his mother tongue Turki-Chaghtai and the most popular language of the period, that is, Persian.

When Babur laid the siege of the fort of Bayana, so he wrote a letter and in that he also wrote a verse.

باترک ستیزه مکن اے میر بیانه — چالاکی و مردانگی ترک عیاں است
گر رد ونیائی و نصیحت نه کنی گوش — آں جا که عیاں ست چه حاجت به بیان است

"Shine not with the Turk, O! Mir of Bayana: his courage and skill are obvious. Pay attention to this advice, whatever is obvious, so there is no need to say?"

When Khwaja Obaidullah Ahrar died in 1491A.D., Babur expressed his sentiments on his sad demise.[14]

در ہوائے نفس گمره عمر ضائع کرده ایم — پیش اہل الله از افعال خود شرمنده ایم
یک نظر با مخلصاں خسته دل فرما که ما — خواجگی را مانده ایم و خواجگی را زنده ایم

"We have wasted our life on the lower, the appetitive, self and stand self - condemned before men of God. Cast a single glance on thy single –

minded and broken heart devotee for we have lived for the Master and are slaves of the Master."

Persian *ghazal* became very popular in Islamic world. *Ghazal* has been the most beautiful and popular genre of poetry in Persian Literature. Romantic, cerebral, mystical and philosophical, this particular form of poetry has been a treasure – house of the most exquisite human thought and feelings. From Saadi to Hafiz and Rumi, from Khusrau to Bu Ali Shah Qalandar Panipati. Babur, Bedil, Ghalib and Iqbal, Persian ghazal represents a spectrum of thoughts and ideas exquisitely expressed. And in this evolution, substance and form have kept place. According to Prof. Benedek Peri, "Keeping these two points in mind present paper endeavours to map the intertextual relations of Babur's gazel ending in the redif tapilmas and it also tries to determine its literary merits."

According to Prof. Nusratullo Jumahoja, "Babur is one of the estimated poet to have created the so called 'vaqeaband' type of gazel both from theoretical and practical points of view. It is due to Babur's endeavours that this type of gazel found its wide spread in the Uzbek poetry. Babur

has created the rarest samples of 'voqeaband' type of gazel. Sometimes this type of gazel is also termed as lyrical narration which is based on Babur's definition related to one of Alisher Navoiy's 'voqeaband' gazel.

Logical consistency, strong formation of the system, completedness of the idea are peculiar for all of Babur's gazels. They look like a well built architectural memorial. Life dictated us to remember Babur's gazels in our everyday life."

According to S. Naimuddin, "The Emperor Babur (d.937/1530) is celebrated for his martial exploits but he no less possessed poetical talents of a high order, as his works in Turkish and Persian amply indicate. His poetry in both the languages, though sometimes loaded with literary conceits, is extremely graceful and is especially noteworthy for the light it throws on the life and thought of the emperor himself."[15] Naimuddin has quoted some of Babur's Persian verses, which are as follows:

(۱) ای ماه شام وصل تو صبح سعادتست   روز جدائی تو ولی شام محنتست

O! moon of evening: your union with thee is the morning of happiness, but the day of separation from thee is the evening of sorrow.

(۲) جانم بکن جراحت و راحت رسان بدل   از تو بجان خسته جراحت چو راحتست

O! my beloved: inflict a wound upon me and thereby give comfort to my heart, for a wound received at thy hands is a solace to my afflicted soul.

(۳) خالی که ماندهٔ برخ لاله گون خویش   برجان بیدلان تو آن داغ حسرت است

The mole on thy tulip-like face is the scar of despondency on the soul of those heartless who have lost their hearts to you.

(۴) از کام جام باده بگیرید کام دل   اکنون که وقت باده و هنگام عشرتست

Now it is time for drinking and pleasure seeking, seek your heart's desire from the wine-cup and it is the time to enjoy life.

(۵) گر ریخت یار خون تو زنهار دم مزن   خوش باش بابرا که همین دم غنیمتست

If thy beloved hast shed thy blood, do not move; be happy, O! Babur this moment is better.

(۱) لاله را داغ ازان دم که بدل حاصل بود   داغ عشق تو مرا لاله صفت بردل بود

Since the time the tulip got scar on her heart, I too like the scar of her love on my heart.

(۲) عمر من رفت و را فرقت او ساخت هلاک   چکنم عمر من دلشده مستعجل بود

My life is over and separation from my beloved has killed me. What should I do, my life, love-lorn as I am, was fleet-footed (and transient).

(۳) رخ نمودی بمن و مردنم آسان کردی   ورنه در فرقت تو زیستنم مشکل بود

Thou didst show thy face to me and hast made it easy for me to die; otherwise it would have been very very difficult for me to live without you.

(۴) بابر از عقل فرومایه چه تشویش کشید   ای خوش آندم که زی بیخود ولا یعقل بود

How much has Babur suffered at the hands of low-born person? 'Happy were the days when he was forgetful and bereft of reason under the influence of wine.'

(۱) من بندهٔ روی میر احمد قاسم   آشفتهٔ موی میر احمد قاسم

هر لحظه بلای دگر آرد برسر   این شیوه و خوی میر احمد قاسم

I am the slave of the glance of Mir Ahmad Qasim.

I am distracted by the hair of Mir Ahmad Qasim. Every moment he brings new calamity on my head, this attitude and temperament of Mir Ahmad Qasim is responsible for that.

(۲) خواهم که حنیفه غمگسارم باشد   درمان و دوای دل زارم باشد

هر روز وهمه شب ز خدا میخواهم   یعنی شب و روز در کنارم باشد

I want that Hanifa may share my agony and may become a remedy and medicine for my weak heart. Every day and night I beg it from God that throughout night and day, she may be nearer to my arms.

(۳) روی چو مه حنیفه را بنده شدم   موی سیه حنیفه را بنده شدم

خوی تبهش گرچه بلای جانست   خوی تبه حنیفه را بنده شدم

Hanifa's face is just like the moon and I have become her slave. I have become the slave of the black hair of Hanifa. Even though her devastating temper is a source of agony for me, it is this very devastating temper which has made me her captive.

(۴) قاصد بمن آورد سلامت ای دوست   خوش حال شدم ز ذکر نامت ای دوست
تانام سلام باشد اندر عالم   نامی باشی وهم سلامت ای دوست

The messenger has brought the message of her well being, O! friend: I was delighted to hear thy name, O! friend. So long as the word 'salam' (Well being) lasts in the world, thy name will be there with all peace, O! friend:

(۵) تو صاحب این مقبره پیر همه دان   درهر غم و غصه دستگیر همه دان
خانم بتو از من بشنو تادانی   فرزند علی بخوان و میر همه دان

Oh ! Pir, of this tomb, you are aware of everything. Oh! All knowing Pir you help everyone in their sorrow and anger, *Khanam* told to you to listen to me, so that you could be aware of my condition. Call him as the son of Ali and the Mir who is aware of everything.

(۶) ای ملک مدار معدلت آثاری   باید که فراموش نگردد یاری
در گوشهٔ افتادم از خاطر دور   غم نیست اگر گوشهٔ خاطر داری

O! you, who are a manifestation of justice and on whom a kingdom depends, do not forget a friend.

I am living in a corner away from your attention; I have no problem, if you are having a soft corner for me.

(۷) ای آنکه بود بکام چرخ فلکت   بر رای تو می کند همیشه حرکت
از تو گله نیست لیک آن نوع بکن   ایمن شود این فقیر از جانبکت

O! thou, according to whose wishes the heavens revolve and at whose will they move as directed, I have no *complaint* against thee but treat me in such a way that this humble suppliant may feel secured of his life.

(۱) مده بخویش دگر زحمت ای قرا چهره   میان ما و جوانی تراچه تشویش است
من و حکایت خود باجوان بی ریشی   تو ولخیی(؟) خود چون میانجی وریش است

O! blackamoor, do not worry of thyself, why shouldst thou worried over my relations with that youth? Let me have the version of my tale with that beardless youth why are you worried about the relationship between that person and beard?

(۲) بسی اسپان تازی مانده لاغر   شده گاوان ناهنجار فربه
چه باید کرد کار دهر دون را   جوی طالع زخروار هنر به

Many Arab horses have become lean and uncouth

oxen have become fat. What one can do with the present day state of affairs in this vile world, when a grain of luck is better than a heap of talent?

(۳) سیمیا جستہ ام نیافتہ ام   مگر این حکم کیمیا دارد
رفت از یاد جملہ از افلاس   مگر این علم سیم یادآرد

I have searched for '*Simiya*' and have not found it; perhaps it is as rare and unattainable as Al-Chemy. Everything is wiped out from my memory due to this poverty; may be this science of '*seem*' reminds me of silver.

(۱) تاچند در فراق تو سوزیم ہمچو عود   چون بوی در دہیچ نداری ازین چہ سود

How long should I burn like incense in thy separation, is it of any avail, since thou art devoid of pain of love?

(۲) خراباتی و رند و می پرستم   بعالم ہرچہ می گویند ہستم

I am a Bohemian devoted to the tavern and wine; whatever people say in the world, I am?

(۳) دل شد اسیر درد یکی یار جائی   دردا کہ او نکرد بدل مہر بائی

My heart has been captivated of a friend who is

very dear to me as my soul. But alas!, In response he has not shown any kindness to me.

(۴) هردم از شوق توام میشود افزون گریه   میکنم درهوس لعل لبت خون گریه

Every time my weeping is increasing for him. I am shedding tears of blood for the sake of my desire for thy ruby-like lips.

(۵) همه در پیش تو مقبول و مرا رد کردی   با بدان نیک شدی و دل من بد کردی

Whatever came before you thou hast accepted but you rejected me; thou hast treated bad persons nicely and you have done bad to my heart.

(۶) چون یار بیوفایم هردم بعمر و زید است   کردیم ترک عشقش عاشق شدن چه قید است

As my faithless friend is always with Zayd and 'Omar (i.e., with others) I have given up love altogether, for it is not incumbent upon one to love.

(۷) هستیم خوار و زار و اسیر و غریب هم   دور از دیار و یار و محنت قریب هم

I am miserable, afflicted and became prisoner and poor; I am away from my native land and friends but near to hard and difficult life

(۸) آن ماه را ز سوز بود آگاه چون کنم   امکان دم زدن نبود آه چون کنم

How should I inform my moon-faced beloved that I am burning in her love? When it is not possible even to take a breath in her presence, how can I dare to heave a sigh?

(۹) از یار و از دیار چومن بی نصیب نیست   گریار بنده را بنوازد غریب نیست

There is none who is as unfortunate, friendless and homeless as I am. If friend of this slave becomes considerate and kind to me, then he will not become a poor.

(۱۰) آن دل آزاری که باشد در دل آزارم ازو   فی المثل حور و پری باشد که بیزارم ازو

That tormentor of my heart on account of whom there is suffering in my heart, even though she be a fairy or angel, I have totally become detest from her.

(۱۱) زجور دور زمان چند پیچ و تاب خوریم   کجاست یک دو حریفی شراب ناب خوریم

How long I have to suffer from the tyranny of the changes of the time? Where are one or two companions so that we could drink pure wine together?

(۱۲) بیرا به باز آر آن کوفته بسی را به بازار آن کوفته

Bring again, in the soup, that meat-ball which has made minced meat of (literally pounded) many persons in the market.

(۱۳) بسوی که ز تقاضای دور آمده ایم مگو بمیل تو مارا بجور آمده ایم

I have come under forced circumstances in her presence. Do not say that I have come willingly, I have been compelled to come.

(۱۴) چوبادی چوما مبتلای توایم بهندوستان از برای توایم

Give me a kiss because I am badly involved with you. I am in India just because of you.

Prof. S.Hadi Hasan holds opinion that, "The genuine Persian verses of Babur are only 19 whereof 13 are quoted here and 6 others, comprising 3 quatrians are to be found on pages 16 and 18 of the *Diwan*-i-Babur *Padishah*, edited by Sir E. Denison Ross, Calcutta, 1910. The last quatrain addressed to Mawlana Riddle (Muamma) was discovered by me in Bankipore Library Ms. Bayad No. 1998.f.65a." Hasan holds a very high opinion about the poetry of Mughal Emperors,

"The poetry of kings is the king of poetry – this statement, though complimentary is nevertheless true of the royal poetry of Mughal India, for Babur and several of his descendants up to the fifth generation wrote spoke poetry, even fewer that the poetry of the poets they recognized.[16]"
Hasan has quoted some of Babur's Persian verses in his article – Mughal *Poetry: Its cultural and historical value*.

کنون پنج ماه است تا من اسیرم   بغداد در دربلا و مصائب
پریشان جمعی و جمعی پریشان   گرفتار قومی و قومی عجائب

It is now five months since I have been languishing in Baghdad in pain and misery. Distracted by the mob, ruffled mind: in the grip of a people and a strange people.

آمد بهار و دلشدهٔ را که یار نیست   پروای لاله زار و هوای بهار نیست

Spring has come but our friend is not here. She is totally unaware of vernal air or the garden full of tulips.

در روزگار فتنه بسی دیده ام ولی   چشم تو فتنه است که در روزگار نیست

I have seen much mischief upon the planet but not

like the mischief in those eyes of thine. Your eyes are a great mischief and had no parallel in the world.

گر زود نیائی و نصیحت نه کنی گوش   آن را که عیان است چه حاجت بیان است

If thou comest not soon nor dont give ear to counsel, it is obvious what need is there to explain what is patent?

اخلاص و عقیدهٔ تو روشن شده است   حالات و طریقه ات مبرهن شد، است

Thy sincerity and faith have become manifest: thy condition and way of life have been proved (beyond doubt).

حایل چو نماند زود بر خیز و بیا   دلخواه تو تربیت معین شده است

Since there is no impediment in the way, arise and come quickly for thou shalt be looked after according to thy wishes.

بود چندی مقام چندیری   پر ز کفار و دار حربی خرب

Was for a while at the station of Chanderi, full of pagans and, the seat of hostile and aggressive forces.

فتح کردم بحرب قلعۀ آن گشت تاریخ: فتح دار الحرب

By fighting I vanquished its fort: conquest of war-torn country, being the chronogram.

نامت ز عجم رفتہ بملک عرب است وزنامۀ تو در دل محزون طرب است

Thy name has spread from Persia to Arabia; and thy letter brings joy to the painful heart.

هر کس بدر آرد ز معما نامی نام تو برآورده معما عجب است

Always does the riddle lead to a name, but curiously, thy name leads to a Riddle !

Babur was not only a poet but he was a musician too. This famous verse reflects his feelings.

نو روز و نو بہار مئے و دل بر خوش است بابر بہ عیش کوش کہ عالم دوبارہ نیست

"New Year and spring and wine and a sweetheart are bliss. Babur enjoy life for it will not be had for a second time". He inscribed this verse in a *hauz* (water tank) of marble constructed by him. But some scholars of Persian do not accept this verse as part of Babur's poetry.

As Khusrau had expressed his sorrow on the sad

demise of Hazrat Nizamuddin Aulia in Hindavi, "Gori Sove Sej Pe". In the same way Babur expressing his sentiments, expressed suddenly – "*Chuma De*", in *Urdu*.

چومادی چوما مبتلای توایم به هندوستان از برای توایم

Babur also learnt *Urdu* and he composed some verses which is the combination of *Turki* and *Urdu* words, like Amir Khusrau (1253-1325 AD) who composed verses where we see the combination of Persian and Hindavi words. Here Babur has used *Urdu* word in this verse – *Chuma De* (Give a Kiss) or as Babur says:

مجھکو نہ ہوا کچھ ہوس مونگ و موتی فقر اہلیگا بس باالفوی پانی و روٹی

"I have no desire for coral or pearls. For *fuqara* (sufis) water and bread is more than sufficient." Like "*Mujhko na hua kuch*", *Pani* O *Roti* are Urdu words.

E. Denison Ross holds opinion, "Here we have the common combination of Turki and Urdu in one and the same line "Macaronic" verse in which Persian and *Urdu* were mixed were common enough at one time, and indeed gave rise to the

name '*Rekhta*' by which early poetry is known".[17] It means that Babur promoted Urdu through his poetry. Babur's literary influence was responsible for the subsequent rise of poets both among his descendants and among his nobles. It was culminated in the Timurid dynasty through an eminent *Urdu* poet of 19th century, the last Mughal Emperor Bahadur Shah Zafar (1837-1857 AD.)

Mughal Emperors and architects were the lovers of Persian literature and especially Persian poetry and that became part and parcel of their life, part of their thought. Everywhere they see beauty and love. *Ghazal* talks of heights and high achievements, same spirit reflects in Mughal monuments. Babur planned *Bagh-i-Noor Afshan* in Agra across river Yamuma. Even its name is poetic which means showerer of glaze. Garden is a representation of *Jannat* (heaven) on earth which is one of the main theme of Persian *ghazal* and provides all details in verses. We find that Persian poets have used '*Noor*' and '*Afshan*' in their *ghazals*. The way it is planned it reflects like the flow of a *ghazal*. Type of gardens imagined by

the Persian *ghazal* poets, Babur gave it a shape in *Bagh-i-Noor Afshan*. The garden and the *Sardab Khana* (an underground cool room)laid down by Babur at Agra was in response to the hot and dry climate of Northern India and the longing for a place to rest and recreate. The pavilions in the garden are laid on the axis and the symmetry and balance is achieved by the means of green spaces and the water channels layout. The situating of the garden along the river Yamuna gives garden and the whole ambience a poetic feel.

Qasim Farishta the author of *Tarikh-i-Farishta*, holds opinion that, "Babur had no parallel in music, poetry and prose".[18]

در علم موسیقی و شعر و انشاء و املا نظیر نه داشت

Nizamuddin Ahmad the author of *Tabaqat-i-Akbari*, holds opinion that, "Babur also wrote a book named, "*Rasail-i-Urooz* in 933/1526 AD and he also composed verses in Persian."[19]

We find that Ibn al Arabi's (d.1240 Ad) theosophy deeply impressed believers and sufis of every corner of the Muslim world and of course

formed an ideal expression into the poetic production. The 12th and 13th centuries had a tremendous concentration of genius and talented artists. Persian mystic poetry of love is a personal relation between God and the individual, aiming at the complete fusion of human Divine will. The most well known poets were Umar Kaiyam (d.1122 AD) Sanai Ghaznawi (d. 1131 Ad) Nizami Ganjawi (d.1203 AD) Fariduddin Attar (d.1221 AD) Ibn al Farid (d.1235 AD) Saadi Shirazi (d. 1292 AD) Jalaluddin Rumi (d. 1273 AD) Shaikh Bu Ali Qalandar Panipati (d. 1324 AD) and of course, among them *Tuti-i-Hind* Amir Khusrau (d.1325 AD). The language of poetry and the language of *tasawwuf* quite often collimate. Shaikh Nizamuddin Aulia (d.1325 AD) explained the powerful legacy of *tasawwuf* and poetry as follow: "The same thought expressed in prose, when cast into verse causes still greater delight[20]". Indeed, poetry and tasawwuf are both dealing with emotion.

Babur was an eminent poet of his age and his poetical accomplishments and talents have been widely acclaimed. His verses which he composed

in various periods of his life are indicative of his moods and thoughts at large and also reveal his inclination towards Sufism. Timurids in the early period were very much influenced from a Naqshbandi sufi, Khwaja Obaidullah Ahrar (d. 1491 AD)[21] but at the same time Babur also studied the poetry of sufi poets like Maulana Jalaluddin Rumi, Hafiz Shirazi, Shaikh Saadi and his own contemporary poet Maulana Abdur Rehman Jami (d. 1492 AD). In some of his verses Babur borrowed ideas from these sufi poets. Babur owned a good library and in that he must be having the works of Ibn al-Arabi and Shaikh Ali Hujaveri and the *diwans* of Sufi Poets. After winning the battle of Panipat, Babur did not visit the *dargah* of Shaikh Bu Ali Qalandar Panipati and the *dargahs* of other Sufis of Panipat. It is possible that he may not be aware of the existence of these dargahs. But when he reached Delhi he paid homage at the dargah of Shaikh Nizamuddin Aulia and Shaikh Qutubuddin Bakhtiyar Kaki[22]. Most of Persian ghazal poets were sufis or those who were not, were very much under the influence of sufi thought, Babur says in one his

Rubai:

درویشا نرا اگر نه از خویشانیم
لیک از دل و جان معتقد ایشانیم
دور است مگوی شاهی از درویشی
شاهیم ولی بندۂ درویشانیم

"Though sufis do not belong to our category but I am their devotee by heart an soul; Do not say that monarchy is having distance with *darveshi,* though I am an Emperor but I am the slave of darveshes." According to Schimmel, "Perhaps the most interesting account of Babur's inclination to *mysticism* is to be found in the Mudhakkir Ahbab, f. 32b (quoted Vaq. 435 in the epilogue)." [23] Prof. Iqboloy Adizova writes that "As we know rubai is a verse consisting of four lines. But thanks to Babur humanity. These line create peculiar symbols and characters.

Hey, beauty, your face is sun, and eyebrows are are as if bow,
Your soul is as if steel and your heart as a stone,
If you do not want to answer my letters,
Please, remember me at least, cursing.

This rubai contains two images – the image of lover and beloved, but their names are not mentioned in one place. In spite of that the appearance of the images, their characters and state fo mind are described masterfully. "

Babur also did the poetic translation of *Risala-i-Walidiya of* khwaja Obaidullah Ahrar Naqshabandi. He explains the reason in his *Waqiat* that, "On Friday, the 23rd of this month (i.e. Safar), a fever became evident in my body so much so that I was able only with great inconvenience to perform my prayers in the mosque. The observance of the mid-day prayer (*zuhr*), I, having withdrawn to my library, was able to keep only after some delay, and then somewhat less, and on Tuesday night, the 27th of Safar the idea came into my mind of making a versified translation of the *Risala-i-Waladiya* of his Reverence Khwaja Obaidullah. Fleeing for refuge to the spirit of his Reverence, I assured my heart that if this act of homage were acceptable to his Reverence my escape from my malady would be a proof that my poem had found acceptance, just as the writer of the *Qasida-i-Burda* was cured

of paralysis". He began its translation in the month of Safar and completed on 8th Rabiul Awwal 935/1528. He got relief from fever. It can be considered as 'Faith Therapy.' It is quite surprising that in *Risala-i-Walidiya*, there is praise of God, Prophet Muhammad but there is no mention of *Ahl-i-Bait* (Family members of Prophet Muhammad) and *Sahaba* (Companions of Prophet Muhammad). We see that Indian Sufis had a great reverence for *Ahl-i-Bait* and *Sahaba*. Some Indian Sufis wrote specific *Risalas* on *Ahl-i-Bait* and *Sahaba*. Babur further clarifies his idea, "With this intention I began to verify the treatise in the meter *Ramal musaddas, makhbun* with the final foot sometimes after and sometimes *makhbus* because Maulana Abdur Rehman Jami's *Subhat* is also in that meter. That very night I composed thirteen lines. I stuck to it so assiduously that every day I wrote no less than ten lines, slipping one day at most on Saturday the eight of *Rabiul Awwal* (20th November, 1528 AD). I compared the versification of the treatise. I had composed, on the average, fifty two lines per day."[24] Babur's poetry is the combination of

Turkish and Chaghtai, so only an expert of both the languages can understand the poetry of Babur.

Babur's grandson Mughal Emperor Akbar (1556-1605 AD) was more devoted towards Chishti Sufis in comparison to *Naqshbandi* Sufis. He held great regard and reverence for Shaikh Saleem Chishti and gave land grants to the dargahs of Chishti Sufis in Ajmer and Delhi. Akbar held the view,

از بار گنہ خمید پشتم چکنم؟
نہ راہ بہ مسجد نہ کنشتم چکنم؟

Due to the weight of the sins, my back is bent, what shall I do? Nor to the mosque nor to the temple, leads the roads, what shall I do?

This mystical element is found in the poetry of the last Mughal Emperor, Bahadur Shah Zafar.

ای ظفر دارِ قناعت کا ہے صحن اتنا وسیع
جس کے ایک کونے میں ملک جم سمٹ کر آ گیا

"Oh! Zafar the court yard of resignation is so vast that the country of Jum can be accommodated in its corner only." It shows that all the Mughal emperors were having the influence of the sufi thought which reflects in their poetry.

According to Mirza Hyder Daughlat, the author of *Tarikh-i-Rashidi* that, "He (Babur) was adorned with various virtues and clad with numberless good qualities. In the composition of Turki poetry he was second only to Amir Ali Sher Nawai. He has written a *diwan* in the purest and most lucid Turki".[25] One manuscript copy of *diwan*-i-Babur bearing no.19 Turki is available in Rampur Raza Library, Rampur. It contains only twenty folios containing 13 lines, having a size 15x9.5 cm. It is written in fair *naskh* hand. It bears Babur's own handwriting in the occasional marginal corrections and in the fragment of a *rubai written traversely* across the last page.

رُباعی

ھر وقت کہ کورکاسین مینینگ سوز و منی
سوز و منی او قوب ساغسغاسین اوزو منی

حرره بابر دوشنبه ۱۵ ربیع الآخر ۹۳۵

"Hurrarah Babur *Do Shanba* 15th *Rabiul Akhir* 935 AH", Which would be that Babur wrote it in 1528 AD.

Every time you see my words, you read my words (and) you remember me.

بخط حضرت فردوس مکانی

قدس اللہ سرہٗ العزیز

محمد بیرم ربیع الثانی ۹۶۸ھ

Muhammed Bairam (1504-1561 AD) a noble of Humayun (1530-1555 AD) wrote that, "It is in the handwriting of *Hazrat Firdaus Makani* (Babur) dated *Rabius Sani* 968/1560 AD". This endorsement of Muhammad Bairam is not recorded by E.D. Ross.

این رباعی ترکی واسم مبارک بتحقیق خط اعلیٰ حضرت فردوس مکانی بابر بادشاہ غازی انار اللہ برہانہ است۔ حررہ شاہ جہاں بن جہانگیر بن اکبر شاہ بن ہمایوں بن بابر بادشاہ

Babur's great grandson, Mughal Emperor Shah Jahan (1627-1658 AD) while attesting Babur's hand writing endorsed that, "He guarantees the genuineness of this *rubai* and his signature".[26] It shows hat upto the reign of Shah Jahan, this manuscripts was having the complete *rubai* but today there are only two *misras*. It seems that during the process of its binding two *misras* of the *rubai* of Babur were cut down which is a great loss. E.D. Ross has also not given the full text of the *rubai* in his edited text. Two *misras* of the *Rubai* are also wrongly written by E.D. Ross. E.D. Ross has also not given the English translation of this *Rubai*. Manuscripts of his Diwan are available in India, three copies, in Turkey, three copies, in France, one copy, in England, one copy, in Uzbekistan, one copy.

Babur is also credited with the invention of a new *khat* (style of hand writing) which is known as *Khat-i-Baburi*, (Babur's hand writing) in which he

transcribed a copy of Quran. Most of the scholars hold opinion that he had sent this copy of Quran to Sharif-i-Mecca.[27] In 2012, I visited *Kitab Khana-i-Astana Quds, Haram-i-Mutahar,* Imam Raza, Mashhad, Iran. They are having "Quran Museum" and in that they have displayed a copy of Quran, transcribed by Babur in *Khat-i-Baburi.* Mughal Emperor Humayun (1530-1555 AD.) after being defeated by Sher Shah Suri (1540-1545 A.D.) in 1540, went to Iran, to seek the help of Shah Tehmasp Safavi (1542-1576 AD) the ruler of Iran. While in Iran (1543-1545 AD) Humayun stayed in Mashhad for a duration of forty days.[28] To me it appears that there Humayun gifted this copy of Quran written by his father in *Khat-i-Baburi* to the shrine of Imam-i-Raza. Its presence in Mashhad, shows that the theory that Babur had sent that copy to Sharif-i-Mecca, does not appear to be correct. Secondly, Babur transcribed only one copy of Quran. Thirdly those who hold this opinion do not quote any source in the support of their argument. Prof. Halim Yorqin writes that, "Babur's invention of alphabets is an example of great success of world culture. After

Shoomers had invented their own alphabet a number of alphabets were invented in different parts of the world and then enriching the world culture. The Turkish people also made their own contribution to this act inventing Runic, Uyg'ur, and Baburity alphabets.

A great general, scholar and poet, historian Zahiruddin Muhammad Babur invented his alphabets with the purpose of reflecting all the phonetic peculiarities the Turkic language.

Today we have two sources of alphabets dealing with Babur's alphabets. The first one is the alphabets mentioned in the book "Ajoyib ul Taboqat" by Muhammad Tohir ibn Qosim (1651). Alongside with other nine types of alphabets the author mentioned some facts about Babur's alphabets and 29 signs of this alphabets. It did not contain reflections of such Turkish and Persian sounds as [p, ch, j, g].

The second one is a Mashhad version of the Holy Qurán preserved in 'Ostonai Qudsi Razaviy' written according to Ahmad Gulchini Maoniy (Iran) written in Babur's alphabets. Since then this

version of Qurán is called 'Qur'an written in Babur's alphabets'.

The signs of alphabets used in "Ajoyib ul Taboqat" and "Mooshafi Baburity" consists of 29 letters but a perfect and attentive analysis of the signs used in two versions of the alphabets displays different dissimilarities. We try to inform you about them in our report. "

Mirza Haider Daughlat while appreciating Babur's academic achievements concludes that, "In fact no one in his family before him ever possessed such talents as he".[29] Babur also gave patronage to the leading *ulema and mashaikh*, such as, Khwand Mir, Maulana Shahabuddin, Mirza Ibrahim Hirati, Shaikh Zain Khan, Maulana Ashraf, Maulana Baqi, Shaikh Abdul Wajid Faroghi, Sultan Muhammad Kosa, Maulana Shahab Muammai, Maulana Yusuf Talib, Mulla Baqi, Khwaja Kalan Beg and other scholars and the poets. Amir Khusrau and other sufi poets and writers also promoted Urdu language in India and Babur is also one of them. Babur was a lover of books and was having rich collection of books. He

constructed a separate building of his library in his home town which is still intact in the town of Andijan presently in Uzbekistan.

Babur was a great lover of books and was having a good collection of manuscripts in his personal library. After wining the battle of Panipat, Babur had taken over all manuscripts in the library of Ghazi Khan, in his library.[30]

Babur was having a rich Library, so he faced one problem in India, for his collection of manuscripts which he has mentioned in *Waqiat-i-Baburi.* **"The climate during the rains is very pleasant ..... Its defect is, that the air is rather moist and damp ... books, all feel the bad effects of the moisture".**[31] It shows Babur's consciousness of the manuscripts of his library. Today we see that most of the libraries in India do not have the facility of centrally air conditioned stack area and the manuscripts are kept at 42° temperature and are also kept in the humid weather from the second half of June to September every year. Libraries in West Bengal, Maharashtra are facing this problem, throughout the year because of the

high level of humidity in that region. This shows Babur's scientific approach and his love for manuscripts. To ensure proper upkeep of the royal library, Mughal Emperor Akbar (1556-1605 AD) created a post of *warraq*, the manuscript preserver. The primary task of the *warraq* was to take out few manuscripts everyday and turn their folios one by one to ensure their proper upkeep and longevity.

Schimmel holds the opinion, "Babur's poetry covers every field of life-love and war, drinking and asceticism – but it is born always spontaneously, discovering new subjects, and expressing them without difficulty, sometimes simply, sometimes in poetical *tours-de-force* playing skillfully with words. A careful and critical analysis of his view expressed in his poetical works, would, no doubt, complete the portrait of himself painted in the *Vaqa'i*. One must not forget that the active and learned ruler was, like some of his relatives, not only a poet but also a good calligraphist, and had invented, about 910/1504 when he was in Kabul, the *Khatt-i Baburi,* a new type of calligraphy (Vaq. 157), the

artistic rules of which were fixed by Qadi Ikhtiyar when he came to Murgab."[32] I shall conclude this paper on this observation of Schimmel, "The intention of the present writer being only to stimulate further research in the field of classical *Chagatay* literature and to indicate the role of the Timurid rulers not only in the development of this literature but of culture in all its aspects. My predecessors in this field have been Turkish scholars like Koprulu and Togan, but there are numerous historical works and *tadhkiras*, many of them unpublished, containing extremely rich material for fruitful research work to be conducted on the lines of the new edition".[33] Her appeal to scholars was published in 1960 but till this day no action is taken by Indian scholars to study Babur as a writer and a poet. The Babur had said it long back:

> *Sening bile barï el nā-hush olsa ay Bābur*
> *Ne bolgusï anga ol yār hush kerek bolsa*

In case your people are unkind to you, Bābur, do not take notice of them, your beloved is the one who should be kind to you.

References:

---

[1] *Babur's Diwan,* Rampur Raza Library, No.19 Turki.

[2] Abul Fazl – Akbar Nama, English Translation by Tr. H. Baneridge, Calcutta, 1912, Vol III P.862

[3] H.M. Elliot, *The History of India,* Calcutta, 1953, P.11.

[4] Dr. A. Schimmel: *Babur Padishah, the Poet, with an account of the poetical talent in his family,* Islamic Culture Vol.34, April, 1960, p.125, 133.

"The *divan* itself was published in the JRASB in 1910 by Sir Denison Ross based on a very *deficient Rampur Ms. Blochet mentions* in the catalogue of the *Manuscripts Turcs* No.1230 a *divan-i-Babur Padishah,* containing 49 fol, - fol.31 a, showing a miniature of Babur. It is said to have been written by himself about 1515. Another copy of the *divan* is preserved in Istanbul, Yildiz Library. Samollovich edited the *divan* – again after an incomplete Ms. In Leningrad. At last F. Koprulu happened to discover in the Khalis Efendi Library in Istanbul (University Libr. No.3743) a

complete copy of Babur's poems which has been made, apparently, from the original, according to the notice

نقلها بلا واسطہ من النسخۃ الشریفین التی حررھا المولف

It contains 118 *ghazals,* 8 *mathnavis,* 104 *ruba'i,* 52 *mu'amma,* 18 *qat'a,* 15 *tuyug,* 75 *mufrad,* 29 *shi'r-i-musanna* in Turkish, the Turkish translation of the *Risale-yi-validiye,* 3 *ghazal,* 1 *qit'a,* 18 *ruba'i* in Persian. The end is missing. Koprulu has published this Ms. Up to the Turkish qit'a in the *Milli Tatabbu'lar Macmu'asi* II, III, and V. The poems are not set down in any proper order, according to the learned editor. Comparing them with the verses quoted in the *Vaqa'i,* it seems that the order may be chronological, the first *ghazal* of the *divan* being the poem which Babur mentions on page 105 in 907/1503 (lk. Beneath). But since only some of his quatrains and none of his numerous *mu'amma* and Persain poems have been published from the Khalis Efendi Ms., we cannot judge if our idea of a chronological order is right: it may just be taken as a suggestion for further investigation."

[5] Abdul Qadir Badani – *Muntakhabut Tawarikh* English Translation George S.A. Ranking, Delhi, 1990, Vol I P.V

[6] E.G. Browne – A literary History of Persian, Vol. I , pp.144, Cambridge University Press, 1928.

[7] Babur, *Babur Nama*, English Tr., A. S. Baveridge, Delhi, 1989, p.XXVII

[8] Babur, *Babur Nama,* Urdu Tr. Mirza Naseeruddin Hyder, Delhi, 1924

[9] S.M. Azizuddin Husain, *1857 Revisited,* Delhi, 2007, P.17.

[10] Babur, *Babur Nama*, English Tr. Wheeler M. Thackson, Oxford University Press, New York, 1996, P.9.

[11] Abul Fazl, *Akbar Nama, p214*

[12] ibid., p 213

[13] Schimmel op cit. P.IV.

[14] E.D. Ross, *The Poems of the Emperor Babur, Calcutta, 1910,* P.IV.

Copereli Zadeh Muhammad Fawad – Risala-i-Walediya, Istanbul, 1331 AH, pp 113-124.

Bodroligeti, A.J.E, Babur Shah's Chagatay version of Resolai Validiya: A central Asian Turkic Treatise on How to Emulate the Prophet, Jahrbucher, Berlin, 1984. Vol. 56 pp 1-61.

Schimmel – A Mystical Dimension of Islam, Chapel Hill University of North Caroline. Press, 1975, P.506.

[15] S. Naimuddin, *Some Unpublished Verses of Babur,* Islamic Culture, Vol.XXX, No.1, January, 1956, P.45.

[16] Prof. S. Hadi Hasan, *Mughal Poetry: its Cultural and Historical Perspective,* pp.65-69.

[17] E.D. Ross opcit p.IV.

[18] Qasim Farishta, *Tarikh-i-Farishta,* P 29

[19] Nizamuddin Ahmad, *Tabaqat-i-Akbari,* Vol.II, P.127.

[20] Shaikh Hasan Sijzi- *Fawaidul Fuad* (Morals for the heart) eng. tr. By Lawrence B, Paulist Press, New York, 1992, P.154

[21] N. Akmal Aiyubi, *A Versified treatise in mysticism of Zahiruddin Muhammad Babur or the Risala-i-Walidiya Terjumeri.* Aligarh, 1968, P.10.

Radhey Shyam, *Babur,* Patna, 1978, p.472.

[22] Waqai Babur – *Urdu Translation Yunus Jafri, UK, 2007, P.237*

[23] Schimmel, op.cit., P.135.

[24] Babur, op.cit., P.410.

[25] Mirza Hyder Daughlat, *Tarikh-i-Rashidi,* English Translation, pp.173, 174.

[26] Manuscript of Babur's *divan* preserved in Rampur Raza Library, Rampur, India, No.19, Turki f.20a.

[27] Akmal Aiyubi, Radhe Shyam, E.D. Ross, S.A. Rehman and others.

[28] Jauhar Aftabchi, *Tazkiratul Waqiat* (English Tr. Stewart), Delhi, 1972, P.61.

[29] Mirza Hyder Daughlat, op.cit., P.174.

[30] Abdul Qadir Badani – *Muntakhagut Tawarikh,* Delhi, 1995, Vol. III, p.442.

[31] Babur, Wheeler, op.cit., P.351

---

[32] Schimmel, op.cit., P.138.

[33] ibid. P.138

I am highly grateful to Dr. Benedek Peri, E.L. University of Humanities, Dept. of Turkish Studies, Budapest, Hungary, and Dr. Bilal, Dept. of Turkish Language and Literature, Istanbul Kultur University, Istanbul, Turkey, for making corrections in the text of these verses written in Turki and its English translation on 11th June, 2013 in Tashkent, Uzbekistan. E. Denison Ross has also recorded these verses but those are wrongly written and he not given the translation of these two verses. Now the one verse in the manuscript of Rampur Raza Library is not readable.

Babur had a good collection of books. Akbar had built a separate enclosure for his library in Agra Fort as well as in Fatehpur. When Shahjahan built Red Fort in Shahjahanabad, so this library was shifted from Agra to Delhi. When British army captured Red Fort, on 14th September, 1857,

so this library was looted by the British army and now most of those manuscripts of Royal library are available in British Library, London.

I am highly grateful to Indian Council of Cultural Relations, Government of India, Ministry of External Affairs for covering my travelling expenses to attained and contribute this paper in an International Conference on – *Babur in the History of World Culture* organized by Babur International Public Foundation, Tashkent, Uzbekistan w.e.f. 10th – 11th June, 2013. I am highly grateful to Prof. Benedek Peri, Eotuos Larand University, Hungary, for translating Babur's verses from Turkish to English on my request.

Prof. S.M. Azizuddin Husain
Director,
Rampur Raza Library,
Government of India, Ministry of Culture

6th January, 2014.

مجنون بولور • یخه کیم جور و جفا بیرله عذاب ایلاسانک

ای یار جفا جوی نه ا نار سمتکاره مکا سین • قیلورام

قوللوق و خدمت سکا ارام جور و جفا ناکه سه کیمیز

ایرورام یاد و نا داد سنکا یین فعلاتن ۱۹ حامله

هندستان جانبه عزیمت سلطانی السلطان اشعار

بو اوردی کیم تحریر قیلدیم وکیجکان و قایع اول

دوروردکیم تحریر قیلیب تورمین نحوک کیم

بو اوراق مسطور دور راوی الحزاده مذکور

حرره بابر دوشنبه ۱۰ ربیع الآخر

سنه ۹۳۵

وصیت بله کو نکولمی خدای ایلا شاد



وزن حاصل بولور **هزج** بحردین مکفوف وعروضه
ضرب مقصور **بیت** سنکا سن نچه کیم جور وجفا یرله
عذاب ایلاسانك ای یار جفاجوی مه آزاد ستمکار **٭** سنکا
مین قیلودام قوللوق وخدمت حکادام جور وجفا تا که
تیریک مین ایوودام یار وفادار **مفاعیل** ١٦ فاعله
وهزج بحرداعی متطول بیت ننك مصراع لاری نیك
اولی داعی وتد لادی آخر کیلتور دولسه **رجز** بحردین
سطوی بولور **٭** سین نچه کیم جور وجفا یرله عذاب
ایلاسانك ای یار جفاجوی مه آزاد ستمکار سنکا **٭** مین قیلودام
قوللوق وخدمت حکادام جور وجفا تا که تیریک مین
ایوودام یار وفادار سنکا **مفتعلن** ١٩ فاعله بورجز
بحرداعی متطول بیت ننك مصراعلاری ننك اولی
داعی سبب لادنی اخر کیلتورولسه **رمل** بحردین

یا لطف و عنایت اجرا قیل کیم کوتاری	یا قهر و غضب نی طاقتیم ادراک
اخلاص و عقیدهٔ تو روشن شده است	حالات و طریقات مبرهن شده است
حاصل چو نماند دود برخیز و بیا	دلخواه تو ترتیب معین شده است
عیش کوچه زمان منتقل و آتش تو بود	لیکن بو شتا سند تکوب دکان تو
هنگام نشاط و بادهٔ بیغش تو بود	می بولماسه معجون داغی بولسه چو بود

عروض اتمامی دین الکی اوچ یل سونک سندستان فتحی نینک
سونکغی یلی سنبله سرهو بار دور فرصت تبر منطوا بیت
اوز التی دکن سلا اتیلیب ایدی دوایر مصادر نی نینک
طرلغی بیلی اوتاد و اسباب ننک تقدیم و تاخیر دین اوج
دایکیم هزج رجز رمل بو لغای منطول

نچه عصیان زیلی آلوده لیغنک — نچه حرمان ارا آسوده لیغنک

نچه نفسینکغه بولودسین تابع — نچه عمرونکنی قیلودسین ضایع

غفلت غزو المدکیم بودوب سین — اولماکنکنی اونونکاکوبدب سین

کیم که اولماک اوزیکا جزم ایمار — اوشبو حالت نه تیلودسین که عیار

دور اینادبادج مناسی دیی اوذن — اوسترجمله کناهی دینی اوذن

خوش قلب اوزنی بوکیماک کیلیک سن — توبه قیلدیم جاغر اتماک کیلیکدین

التون و نقره و صراحی و اباغ — مجلس آلاتی تمامین اولجاغ

حاضر ایلاب باری سیندوردوم
ترک ایتیب می نی کونکول تیندوردوم

یکسان کورمنک قاشیدا مدبر مقبل — آسان سنک لیکدا جمیع مشکل

36

یارا هجر باعث بولدی شوددی بوز | حاضر فراقی هلاک ایتی سمای

قدی فرقتی مبنی دوتا قیلدی | قاشتی هجری قامتیم نی تا قیلدی

عمر غم هجر اولدی وفا قیلدی | جانیم نچه ستینک جفا قیلدی

نچه غیر غه اولدی وفا قیلور
نچه جانیم منکا جفا قیلور

۴ م

ے کرآرزو قلیش میں
نی خوش لوع الم بو کت وکو

رت بیلہ عشق نی نی اس قلعای
من کم غم و محنت بیلہ خو تلیش

دولت بیلہ شاد و شادمان بو
شوکت بیلہ مشہود جہان بو

و نکلو نکلا کید یک دمرا کام
بودمرا رنجہ کامران بو لغای

ندوستان از برای تو ایم
جو ماد جو ما مبتلای تو ایم

کاذ سو لیکہ سو س مانک و مو
فقرا حلیغ بس بو لغو سید در

فا ون سرہ او ذعم خنک بجریا کو نکلو مد غم
اکا رس خنک فراقیدی کو ذعم دین مرہم اکا

نکلو عدا اوق دایکی کونده ... | مین خسته غم ... قیلکه ... الیه ...
کو یدونی فراق شامی نکلیغ | تعلکوز منکا فی ... ده فی ... ده

سیم دا ایسیتم کونداعکم بولا | کونزدین اوجادوداوبقو ...
یکالاسی غم بیله صبریم دیک | بارغان سایی بوا ... دو دا ...

... دو وا قیلغو ... آخری ... | فی صعف وستا قالغو ... ما ...
زحیف که ضایع ادنادوند | افسوس که باطل ارادو ... غ ...

... بتا یغینیدن ... قالغای | اودومنی ... اول ... را ...

بادسام داغی انداابیهان کر تیدین
معلوم ایماس کر ... تابا الغای مین

ای دل ای درد پشیمان اولوب ده توبه قیلور
یمین توبه قلب مین پشیمان دور

احباب فراقینگه سلامنکا
حبیب تنکری مین جمع تو لمای
سنز او لارنکا کیشی نی حال الاوب
یا بوز ده داغی بو جمعه جمع ایکای

بی بهره دیس ال سینی مین بو تمامی
یا حق اغریب مینی او نوتوب اخر
هر کون بو صفت نی سنکا یاد تمام
والله که سیندن بو طمع تو تمام

بجران قفسی جان صو سیدم
نی نوع پیتی فراق وغربت شر
غربت بو غربت عمری کم قیلاو
کم کوز باشی مه خنیک یوزدیم

وقت سالدی کو لکاریح ونی
بو ایکالاسی اکو جبرایه هلک
سو قیلدی بو خسته جان نی
لیکا ولتو را دو دیا نکو جابجو

انعم نیست جاذشت بدست	جون نیست عمل علم جه سودست
تم کرفتی و ازین خرسندم	امید کروادسته شوم دست بدست
حظه کر خلایق اندین [illegible]	اول حظ زه سی و تدرنی [illegible]
جون زو بسیط و بوده و [illegible]	برجرعجا غیر [illegible]
ترک مناهی و شراب ایتمیش مین	نفسیم غرض خدای او جوق عذاب
بر ایشیکی سنوز اجوق [illegible]	بو توبه بر [illegible] شباب ایتمیش
ترکینی قیلغالی او دمین غم	باریتره کونکو لکا [illegible] زمان [illegible]
[illegible] یلتق هلاکای [illegible]	ی برلا ایمیش شادلیغ درم
ترکینی قیلغالی پریشاذ ور	بلمان قیلور اتشمنی دجران

بلکای سن
الم فی کوه دوب سوزومنی چون / کیملا کتمه پرکاسیل کبی یلکای سن

قاصد
حالاصنک نی بلیب جبار دم / رحمت سنکا نهار کرباب کیلکای

بولدوم
سلام اوجون آواره یازی / کنارو سنود حرب سازی بولدوم

لماقم
نم ایلاب ایدم ونی شهید بو / الحمد لله کرغازی بولدوم

قیتود
بیر بیری کیم بایو دیادم قیتود / بر لحظه و بر نفس قرارم یوق

امودر
سلادم بو ساری اوز اختیارم / لیکن بار دور دملا اختیارم

لماق
بوز تومان معاصی بو / بوزنج و تولمن عذابغا

شیوه / بولماق
بخشی ایکن اهل خردنیک / کیم اغر عصیان آنی عاصی بو

ندا در حلقه اشراف دکر | نوود کو همه سر حلقه کیے
د وحلقه بکوش تو شوم | زان میان نام منزا د حلقه کیے

دی زر فیفان نشنودی فیتے | چندی بحر لعان نغنودی فیتے
تو بدی نبود در خاطر ما | دفتی تو نه نیک سر چه بودی فیتے

بوز شکرم دی یا برکه کریم غعاد | پیر دی شکا سند و سند و حلک بسیاد
یستی لنغی غم کو شکا یو ذور طاقت | ساوق یوزنی کور دی دلیسا که غرنی یار

ی باد صبا ایله خراسانه کذر | مینی دیکیل اه ل یار پریشانه خبر
نجه سنزاو ذکو نکلو نکاو جونه قیلمای مینه
ایدی بهنکا مجدنی تو یانه سعر

ای الوکیم بو سند کشور دیدن — یار دستگیر ایکلادا اوز کاریخ دلیم

کامل و خوش سوا بینی سا غیب — سنده دین کرم بار دینکیز اولیم

اوردو نکیز آ بیتیکز ایکس اندا — عشرت و عیش بر له ناز و نعیم

بزداغی او لمادوک بحمد الله — کوچه کوب دیخ ایدی و حیل عظیم

حظ نفسی مشقت بد پی نی — سزدین اونی داوتی بر حکیم

باوک ستیزه مکن ای پیر یگانه — چالاکی و مردانگی ترک عبارتست

کر زود دنیانی و نصیب نکی بر — آنجا که عیانست چه حاجت بیانست

در هوای نفس کره عمر ضایع کرده ایم — پیش اهل الله از افعال خود شرمنده ایم

یکنظر با مخلصان خسته دل فرما که ما — خواجکی را مانده ایم و خواجکی را بنده ایم

دی حظ دس مینی آسمان اوگا — ابش لادیمی منغکا آسان بوگا

ش وسومشو منی سوز دنگ سادی شل — حان و کو نکلو منی او ذونگ سا دو

او رینگ برلہ اووت کو نکلو منغ — معرفت برلہ یادوت کو نکلو منغ

تو یحہ بازنی بو حالت برلہ — انی او لتو ومہ بطالت برلہ

کشینی انکا عمخوار تکیل — ہمتین بدرقہ و یاد اتکیل

تاکہ در دیغ دوایتکوزکای
تار غبان انی سکا بتکودکای

بت ذاولای بحر منی سر قلب تود — بحر از بلا غربت منکا تا شر قلب تود

مدو بادیحہ فلو ذم سعی و صالنک — تا غنکو نی سلمان کرینی تعمیر قلب تود

دو دا ول ان بو مان سالنو یحہ ایو کسہ — کنم کا موس سجنل و تطہیر قلب تود

ندیری حاصلی بن تود کو تحول الکریم — نی سود دبویر منی دلکہ قلب تود

زنو قد قالو برد وکا دیح یا — معذور توتای یاد کم تقصیر قلب تود

وللوق وضع مستنکل ایماک ایرا [و] ... نسل جوجی وادوع جهتای

[در سینک] جا ایسکا بولوبان دست ... [سینک] کیلیب الکسنکانی کیم باینه تو

ی مانی و باری هیچ توده [د] ... [مد] سینی دنیا بارین بخسو دو

[تحریر] احتشام سرنی کرفیلدیمکه ... فهم قیلدیم غرضینکنی چه بیر

[د] دیماکتین بو سلیکتین یینی سو ... طلبی کیم کرآک اولاد ورنالو

[سبب] نکری قیلغای موانکین طرف ... [طلب] حاصل اولغای موالکین

نکری توفیقی مکر یار اولغای ... تا کیشی حق نی طلبکار اولغا

[ین] نکری توفیقی دی تنک بودا ... [دایین] نیچه لاری جاده نی کیمدین تو

[تحقیق] قولاقی کیم بو دو در ... [تنک] تنکری بولماغوجه توفیقی

[ایش] تکن ایرماس بولالماق حج ... نیکا کیم آکا سنکا موجب بخش

کار اشکا توفیقی بسر ... بو موقالکار په تحقیقی بیر

[مین] غفلت بیلا اونکا دمیش ... [مین] نفس بو یر دوغی سله یار دیش

نفس باغی سینی مغلوب ایتیکیل ... ایش لادیمنی یادینی خوب ایتیکیل

مستعد بولدی قبیلی اوزنی قابل
سندانی سعی و اوزونکدا مهمل
لی اتاقیم طبیبدا یوروکای
نی احیک اشینی قیلماقدا ایلیک
شهوت و نفس کوپ ضاری سیسن
شهوت و نفس قوی دشمن دودو
لذت بیکو لوکو ایچکو کوبونک
مزه اشربه و حظ کباب
حرو شر لا دسا مهدست و اوسلاو
نشا صبح و صبوحی نشا
سندرخشعنک زمین بلندو روباز
حکونکا ولماق بادی ایلکاجاری
ابعسنک ملکه خراسان بولماق

فیض لا دتا مسکا بولغای و صد
نی التشنک بخششی سوزونکه مبتلا
نی کونکول کلیم سوسیدا بورودی کاری
نی اینینک کینچی بیماکی کابلینک
ددبله دیو محمود داری سیین
مینک سینک دیک نی بزبون قیلغا دودی
خوشی کیفیت و ایچکو لوکونک
حالت و نشا معجون و شراب
محکش ایلیه ایچیب مست و لایعقل
محکم قوت روحی نشا
الکا اوزنی تاغتیب بیلدورو بان
سوزونکا ولماق بادی بیرد کا دی
سند و حین الملغنک اسان و



خاطرم ساخلادا ایاتکیل فوتقل

اهلی حال الیدا شریعت بیکرحب

مشکلیم الیدا تقریر ایکیل

دیکاسین معتقد و معمول لوم

باردور انداق کدعیان ایلادیمیز

برانینک بیرلا ایش احلماس ایمش

نماینی قیلاسن دردیم و حزن

جاده دردیمغه نکر بیرا ایکای

بیلامین مرشد و نمای ارشاد

بو سوزومنی ایشیتای ایل و بقیل

سنکا مهنی دردیسام عیش عبرات

حالتم شرحنی بر بر ایتکیل

روش و طور و سلوک و یوزلوم

مین میین دا ایان ایلاب میز

دردل جاده بیحنیه قیلماس ایمش

جاده کیمدن تملانین دردیم دجون

جاده شیز ایشیم تدبیر ایسکای

قابلیت قانی و استعداد

مستو

زال یکا سوزنی مقبول ایت . عامل یکا اوزنی معمول ایت

پیل توکا تکاندا بو سوزنی کم دیش

پیل او قوزیو زایدی او توزنجش

٤ م ٤

کرشبات استادا یسانک‌دین قرب / التزام ایله دوام صحبت

ساخلاغای حین بوایلی الیداد / بیل الارقی بوشعوده تیکه

ظاهر و باطن ادب مرعی توت / بی ادب لیق دوش دین بوب

بر ادب نی کیشی کورتک قیلود / اوشبو ایلکو نکلدی اول نوکر

کیم یراق توشسه بو ایلکو نکلی دین / بولدی غی حال انکا قالماس اولعن

نیکا کیم فایض ایکنکو نکلی کاحال / اول کو نکول اله ردی ایدی اونکلو

کونکلی نینک رابطه سین واسطه / فیض ییتماک کا جهت رابطه سی

رابطه قالماسه اول حال کیتاد / سوز ایشتو رایسانک

بی عنایات حق و خاص حق

کو ملک دور قرادور انکا دوق

رساله خاتمه سی

لله الحمد سوز تیلدی تمام / اختتامی غه یتیشتی بو کلام

ناکیشی تنگوسی دوربر بیر کا   کیم انی عاجز ایدور تیل دیر کا

بو دورور حال مونکا جنکاکیم   قالماغای هیچ تعلق اندا کیم

باری او زلوکی بیله بود ور الیشی   حق قه بولغای متوجه بو کیشی

نفسی بولغای انکا بر صحبت نه   بلکه بیر لحظه دا از فرصت نه

باری دین منقطع اولغای باطن   جمع قیلغای کونکلی نی باری دین

مونکا ینکا ندا بو کیشی نینک انیسی   حق قه بولغای متوجه بو کیشی

او شبو جذبه دن بولور خلق با قوت   لیک مشکل دور دیلار انکا ثبات

ینکا کیم حضرت حق لطفی دین   غیر دین بولسه مجرد باطن

بولغوسی دور انکا حق بر که وصول   تنکری انساندا بار ای بو قبول

آدمی کونکلی تعلق سیز اماس   غیر حق قالماسا اول قالغای و بس

لیک هر کیشنکا کیم استعداد   گر ضعیف اولسه مونی توتسون یاد

وصل دین انکا شهودی بولماس   فیض دین انکا حضوری بولماس

گر قوی بولسه کیشنکا بو صفت   بولغوسی انکا شهود اولکه صفت

بو کیشی صاحب حالات اولغای / مظهر اوشبو کمالات اولغای

تنکری یو کونکولنی راتی انداق / بو صفتنی انکا قاتی انداق

همنشین سرکیم ایله بولسه کونکول / صحبتیدن متاثر بولور اول

اوشبو لار موندا کدر قوم دوردور / ذوق ایله یادغه معلوم دوردور

کیم که ماتم زده بیله تورسه / یا نشاط اهلی بیله اولتورسه

غم و شادی انکا قیلغای تاثیر / تا بقوسید ورانکا حال تغییر

قابلیت بو کمالات ایله حق / یاراتیب که تو رکونکلونکدا مذاق

بو قبول اولماسا یدی اول حال / ممکن ایرماس ایدی بو کسب کمال

کیم که بو طایفه سرهٔ بدوام / همنشین ایرقیلود اول اولا منکام

بیلکاسین لیم متاثر اول جین / بولغوسی باطنی اول باطن دین

حق قه میلی سنکا بولغای حاصل / میل حق منقطع اولغای سنکا دل

انقطاع سنکا چیقه میل ارتار / میل حق منقطع اولما غلق باد

نیجه اول کوب بیله سری دغی کوب / نیجه اول جوب بیله بیری دغی جوب

با کسی

سین قولاق توتکه مونکا عشق دورات | عاشق اولدور که انکا بادبو صفت
سوندین اول برکا توتقیلو دوله | عقل اول برکا ایلشت تا بماند وله
بو حقیقتنی بیلکیل تو موهوم | ایله مذکور غیرستی معلوم
بیلکه بار مستی ذاکر موهوم | بولغوسی مذ[illegible] عشقیکا ج معدوم
بیلکه بو یرده دور بو مشکل | عین مذکوره بولور ذاکر بیل
ذاکر بیت بیله مذکور بیت | بیل مبدل بولور او شیوه صفت
کوردی اورستلیغی چون نابود | اوز کالا رستلیغی دانی وجود
بو زمان هَالِكٌ اِلَّا وَجْهَهُ | آنکا اولدی بو سر بوله آگه
لمن الملك جمالی اول حال | چهره دین پرده نی الغای بو جمال
بولدی معلوم که نیعت تین | بو مراتب قدیقا دین اوتی حرین
بس که مین تا سانک او صفت قرات | دست برکای بو سعادتنکا بات
او زنی مین ذات الطاف سکم فیلک | همنشین لیق بو جماعت بیله فیلک
شرع ایله ظاهری آراسته دور | غیر دین باطنی پیراسته دور

غیردین منقطع اولغاچ بو کونکول / تنکری بیله متعلق بولور اول

بو زمان اشبو تعلق حاصل / خواه و ناخواه بولور کونکولکا

تنکری بونداق یاد ایتور کونکل / منکا دایم بو یوسونلوق بودل

منکا دور و ایشتکوچی دور / کورکوچی دور یادی ایش ایسکوچی دور

ایشتماکی بیله ایشتماک کورماکی / غیردین منقطع اولغاچ چینکی

دیرو ایشتکودیکو کورا حاصل / انکا واندین و آنی بیلکیل

بیلکدبو مرتبه دا اول منکام / یاد مناجات ته حق بیله مدام

بیلکدبو مرتبه دا ای سالک دل / ذکر بولغای صفت ذاتی دل

بیلکاسین ذکر حقیقی او که حق / بیل منزه انی حرف واون زدمن

جو سر دل بیله بر بولغوسی دور / جنبی بیله کونکلونک تولغوسی دور

همکی دل انی دوست توتار / بیلکاسین بوسوزدا فرقی یا

دوست توتماغلیق بیلا ای دانا / دوست نینک یادی نی توتماغلیق

اول که بولغای همکی دل دوست / منبع فرط محبت بیل دوست

توتقای

همکا بو حالکه بولسه بی فعل
منا تو لیغی غه بولادی دلیل

سرتا جان مونی مدام ایکاسین
بیله بر مرتبه غه حیکاسین

ترک قیلسا کیم سین اگر لیکه بولغو لی
بو رنا غی حال ایلا بولغای مشغول

سین بو حا غلیق بیله بیر قیلما عاسین
ترک قیلماغی سوسی قیلماغای سین

انکا چیتا که بولود ای طالب
تنکری یادی یادی ایکاغالب

ترک قیلمای مونی قیلسا کیم بدوام
سمکی دلنینک اول وقت تمام

حق تعالی بیله مشغول اولغای
کونکلی قابل اوزی مقبول اولغای

جو بولور اندا که حب مولا
تا بسه کونکلونکا سیننگ استیلا

غیر دین کونکلونکا او بی خالی استاد
بو ایو نکیدین سیننگ کتبار اعتماد

کونکلونکا هیچ تعلق قالماس
غیر اخلاص ایله قوللوق قالماس

بو زمان بولغوسی حق بیر کدر
اول تعلق که بودو نراق ایدی

بولغوسی اسک ایله بادجه سو دونک
آنی ساغنوسی نی کوده کونده

حق کونکول اوزی نهادی اتی ادی
بولماغای غیر تعلق مطلق

دم آخر که چقار سینه‌دن بیل — هر نفسی دم آخر بیلکیل

مال و نقدینه و یاری اهل و کوی — زن و فرزند سله شهر و میدن

خاطرنکدن یاد ایسی محبوبوکو — خاطره اولدم یاد ایسیدی تو تولو

هر نفسی دم آخر بیلسیان — انده بو نوع تعقل قیلیسان

ذکره مذکورکا بولغیل مشغول — بو یوسونلوق ده دیکومدون سنگا بول

تو دامری کو یاری دو بجرحت — یراق ایتکیل کونکلو تکلودین مطلو

توده‌ن سونکره که یاد اِلّا الله — موندا بنکا ندا ایشت بو دوردا

بیل که محجوب ایلا معبود دوداو — باری اهل ساجدنی مسجود داول دو

هرقا جانکیم سنزا کو دیساکم — مونی کونکلونکدا قیلغای فکر

بوقتو دود هیچ که الّا حق — مونی ترک ایلا ماکای سین مطلق

مونکا مشغول لوق ایکیل باری دف — حیف غفلت‌ده اوتار اکر بوده‌ف

غافل اولغان ذاکر اکر بولسه بو سوت — قیمتی دنی ایستودکان تکلیفی

دو ایستودکان که بولور انده نی حال — بو کیشکا که ایک انداق احوال

بلسو دوداو شبو محل استیلا | سنکا سلطان محبت یا را

بو فینی ایدی محجوب و محب | اوزی دنکلی دا بابی نظام ایب

حد تصرفنی ظاهر قیلغالی | اکی لیک آتی بو دم ایو لیغالی

سنکا معلوم جو بولدی بو یول | آتی مشغول لوغی ایرمیش اول

دوداو ذکرداجید ای حکما | افضلی لا اله الا الله

ندا مصراع بو صورت بولدی | وذن تغییری ضرورت بولدی

لکا سین بولدی مرکب بو ذکر | نفی و اثبات تین ایکی اسین فکر

نکلونکا سل بولا دوده صفت | استعاش صورکو نیست

نقش بولسه کونکول مرآتی | بولدی حق نفی و غیر اثباتی

ب تا بماس کیشی بی رنج تعب | جهره کوده ماس کیشی بی دفع

د . . نفی غه نیده بیلکیل بول | غیر نفی و حق اثباتی دوداو

ده و دا انداق کی قلیب سیز معلوم | ذکر مذکور دکا او لدور مفهوم

سندی شغا حاغی بیل کی نیماد | لی فی بادی دین کوترا استاد

اکلی

عشقیدر بادۀ دائمک لذتلو — عاشق اولغان کیشی لذت تاپار

کیم که ایسته‌سه بو تکلیف سوز — تا بقوسید ور انکا مال اوزنی

لذتی بر نیمه دن تا بسه اکو — بولدی مجبولانی سیوماککا

لیک سلماس بو سیو کلو ک حاصل — نی سیو نلو قا انکا بولغای مونی

بیلکه بو ایشته طریقه بو د د د — کیم کیر بول سلماس کو نکلی سوددو

یعنی تلغنکا کوب مذکور ایت — یاد غیری یتی کونکولین دور ایت

موندا اول اینتسانک سنکا میلی حاصل — بولور وسن مونی ترک ایلاماک

بردوام او لسه سنکا میل اداتا — میل دین حاصل اولور لذت اول

یعنی لذت ایسه میل انجه بولور — میل لذات نی تا بقانجه بولور

قو نمای ایلدین مونی قیلسانک کرایت — اختیاری سنکا فالماس ای یارد

خواه و ناخواه تو تاد سینانی دو — تو کلش برله بو کوش فانی دو

موندا استسانک بو دور او ل اولدو — دوست تو تغای کمکی دل الله

قالماس اندیشۀ غیری او لدم — او نو تولغای سنکا محبوب بالی

ری شغل و اسینکدین بو محل — تا بماغای معنوی ایش سنکا خلل

ری خلق ده باطن حق قه — بالغ سالک اتا اندا قدم

شتاح سادی ناتش سکا دم — بو دوش جهده تش اولماس باد

نی ده امر کیشکا تیکر بکاد ل — او شبو ینکلیغ متعلق ایسه سل

وحی اصلی سادی بولغاج واجع — اتصالی تا باد اولسنی مانع

جه جان تن ارا ایکانداکو نکول — تنکری لطفی بیله تا بقای بو وصول

ک بولغای بشریت تیر بیله — کونکلی کا یو بعد جالی حاصل

منقطع بولسه بدن دیبوده جان — بشریت ججی قالماس اول آن

اتصالی دا یوده پی مانع — بو عمل دوح ده بولغای واقع

شده سرکیشنی بیر کا اکول — عاشق و شیفته ایلای ودیسه لاد

انشت و یو سونلو قده ی طریقی ینی — بکمت باد فلان شهرده بر خوب

کل سنبل قدی سرو و یوزی کل — کوزی مخمور اوذی مست و سوزی بد

دود سن اهل خلق ازا افسانه دد — کیم کم کوده سرانی ح بواذ دوده ور

بار طریقتی بونکا یمن اناسی بیل
اول اولیا دنینک ایتنی دیکیل

کیم نینک انی انکا یمن اندیشه
قیل و قیلغیل بو صفتنی پیشه

بولمایه لحظه بو ایشتین غافل
بولوداسان بادا باد مشکل

بولغای اول نوع ایتنی مردود
قالغای اول نفس حدثی

بو مذاق اولغاج مونی ترک ایلا
حاصل اولغای سنکا تا الذت دل

تاکونکول دین بار لذات وهوس
منقطع بولغای و بو قالغای بس

یمک اول انینک مشغولی
بو عمل بولغای و اول مقبولی

بو لو اداق که تکلف بیل دل
بیچ نیم جتی غم بولاس مایل

قیلسه بو مرتبه نی حق حاصل
بو مناجات و تکلم یری

کونکول اندا اوزانیک ساد نغمه
سوزانیک بره کوزانیک

انکا بو رتبه دا بی غیبت بیل
بولغای اول وقت حضوری

کونکلی کوزی ارانوری برکای
کوزو کونکلی کا سرودی برکای

حق دین اندا قولاق تیل حتکا
اندین ایشتکای انکا عرض انکا

دکوک کوزکو سنی کربیه
نکا یین کیم بو تموز جنی ایما
فت و ذات بله حضرت حق
یسی کوزدکو کا ایدی نی غش و عل
ون محمدته علیه الصلوات
ریدن اذ انجلی ادی کو ب
متی وانی سپی ده لیغی دیت عم
بته غرمونی بلکیل جینک
جیتا نکا رحب کمال
نکا اذ اقکه کو بکو اد امطلق
محبت سنکا بو لماس بو صنت
بجه حب مو بستی دو دبی شک
ظهور بعد شرایط حاصل

نظر لطف بیله اوزنی بو س
فی الحقیقة اوزنی بیو دی بس
تسلادی کوزنی کو د انجلی اذ وقت
بو تجلی ایدی انسدا اکمل
دوش و اکمل ایدی بو مرآت
کیلدی بو خلعت اننک بو جیب
جنکوسی به بادی دن اول حق
بو لماغای بن تبعیت بتمالک
قایداده میین سنکا اسمای اد الی
قالمای هیج تعلق جز حق غا
باد بو حب منقطع اولماقله جنت
سنکا لیکن مونی تمام اکیر اک
اصل و سرمایه بو شا نما غلبی دلی

هر کیم شرع خلافی دوردر اول / مشتغل اولدن ده انما ستور اول

هر هوا بستسا کیم سرایش قیلسا / جون بعشه مونی ده ذکر قیلسا

نسبتی نفس نجس ایله اول آن / نفسدنکا بو لغوسی برشك در

صفت نفسی دن او شبوده صت / جذب ایتار نفس بقدر نسبت

مو مولی

انکا او خشاد کر فیله تو تونی / جذب ایتار اوت نی کوروسین

صفتی دین بحه کیم جذبا ایساد / آنجه جا غلیق بو ترقی غر حیاد

قیل قیاس اوشمونکا سن ذکالا درمن / قدر نسبت بیله بهره تابار دن

بقیت جو بنقشد بکمال / دوست تو تقای انی حی متعال

ذرنی محروم اسرار ایتکای / اول زمان ایستاکا نیکا بیک

فی الحقیقة بو سیوه کلوک عابد / اول حبیبی غه دوده دای عابد

حاصل او لدی انکا جون وصف نبی / بیل که اولدور بو محبت سببی

بیل که بادده دربو دیکانذه ادباری / محض فضل وکرم جباری

بنکه هر رتبه دا یعنی یاقیسل / اوزیدن اوز کانی سیو ماید دیل

سم کافی غه بو بولادی مظهر — بودور دور شرط که اول شکر ایلار

کایم شکری بولور موندا — اوزنی کورماسکا اراده ییلکیل

اکی بر خلق آلی غه بشر — متخلق ایسه دیر پیغمبر

کلی جمع اسما و صفاتین — بولماغای آنسک ایرادو زخ

الی بی دولیغی کونکلونکا — باطینغه متعلق ایدی حال

طینغه کوب انسکه مرتبه با — شل و نفس و دل و سر غه بولا

ر رہدی انکا حق جل جلاله — نسبتی بر لعطا قیلدی کمال

نی اشته تبعیت قیلسه — کیم که اول ایشنی تابع بولسه

یستا نکا بولماس حاصل — پیلما کونجه که نی ایشته دو بیل

منوی مرتبه سینی بکمال — کیمشی بلماس مونی بیرنکو نکلو

امر یغه تبعیت نی فرد — هر کیشی قیلسه بودور انکا ثمر

وکمالاتی دین اول اول مقتدا — بهره ور بولغوسی بیلکیل ای

یستاده دور نفسی غه بیل — نفس حظیدا خلاصن توتیل

آنچه نقصان سنکا بولغای واقع — قیلماغای سین عملینک نی ضایع

بنده مومن ایشیدا یار لیغ ایت — ایل ونیل برله مدد کار لیغ ایت

خاص اول کیشکا بر هاک یاری — کر توجه انکا باد حق ساری

نکا کیم بو کیشی لادنی فنا در — ایلادی سیو ماکی وجون ظاهر

حق تعالی سیو ادنی کرم ام — کیشی حق جانبی غه صبح ایلا شام

لحظه لحظه متوجه بولغای — دنی اول کیم متنبه بولغای

جون اشک کونکلی ایرود کوزکو — بولماسه کونکونی سود اوکردی

بشرهت جهتی دین نظوی — کر تو شار اکل وکهی شرهب

نظر ایجه بو ساری دور بلا — کونکلی کوز کوسی غباری دور

کونکلدا بولسه نی مقدار غبار — حق شهودیدین اوشلوبو بار

تنکری توفیق برهب کیم ذاکر — ایشلادین قیلسه کفایت کیم

بود باغی چالیغه کونکلی کادجو — بولغوسی دور بو اکوتا ابید

بس اشک کونکلی نی تو حق طرفی — قیلمش اولغای خیار اوشبو

8

ك قولید بیدوری دولیق
لسه کو شرع خلافی هر نو
بت ویا لغان سوزی سوز
رمان قول لنی اوزدین دور
لغای اقوال وکلامنک بو
شل قرآن واحادیث ودعا
ی قیل سهنی که منکر بولسه
لکر او قور داد عا و قرآن
رفی کونکلونک ایسا ندین ک
ای ایسانک او لدم قادی
م سوزی بو کاینی جون بلا
نصیحت دو بور فعل دا ک
ز که قیلما ادب و سنت لا د

قایسی سوز دور ایر دور نا ا
دیما کیل انی قیلغیل لا حول
احتراز ایت یراق انکیل اوزد
تیلنکا بر نیمنی ذکر ایت
کونکلونکا بلحث نور ایت
امر معروف که بویوردی حدا
مرفی تیکلیغ که میسر بولسه
جد وجهد ایلا کا سین انم
بولغای او لحظه معبر سنکا
بیلکا سین سونی کلام باری
بیل که حق بیرلی تکلم قیلا سین
ظاهر سنک شرع ایلا آراسته
هر نی مقدار که ترک ایتسانک

خواجه محرم اسرار الله | دیدی اول من حکیم قال الله

وما خلقت الجن والانس الا ليعبدون

ظاهر و باطننک اعمالیغه بل | بو عبادت متنادلدور قیل

بیل بو صوفیه حکماتی الیدور | معرفت باطنینک اعمالیدور

معرفت دور باری تحقیق الی | مونکا الحق دور داول حکلی

معرفت بی تبعیت بولماس | قایده تبعیت تور دور بس

بیل انی غه تبعیت قیلماق | قایسی ایشلارده کیم ایکی سوز باق

قولی و فعلی و حالی دور داول | سوز بوده دور ایش بوده دور بیلکیل

قولیننکا متعلق بیلکیل | فعلی ظاهر غه تعلق ده دور بیل

بو ادی باطن غه تعلق حالی | خواجه نینک بیل بوده دور احوالی

الت و مرتبه سی ظاهر دور
اسی قیلغان اوچون تکلیفی
الب تل تیلی کا ذکر دورور
رسوز اذکار انکا مین حیسام
کر بولغای منکا مشیار لیغی
بو نظم اوقوسا هر طالب
غبت ایلاب انکا فیضی حس
یضی دین منکا میسکای
به او قوغوچی لار دعا اولاد
ودیکا نلار منکا بولدی تکفی
ا تحصیل سوزلا کوچ خسک او
وز میسنکا یوماس لار منکا دور

وصف و تعریفید انی قاصر دور
قیلدی آنکه ایتغه نالیقی
والدینه مشهور دور دور
یتی کونکلوم کا انی نظم ایتسام
اویقولوق کونکلوم بیدار
کونکلی خسک دغیتی بولغای غالب
ینه لیک کونکلی دین احسانکس
پخبر کونکلوم بولغای خبری
ضبط قیلماقعه ایدی نظم اسا
سونی نظم ایتیم و بردیم ترتیب
اوزینی قوی نظراتکیل سوز
مینی بلکیل مترجم حاصل

رساله شروعی

بیل الحمد حمید ا قاصر دو دبیل — بلک الحمد حمید ا قاصر دور

حضرت رسول نعتی صلی الله

یا حبیب عو سنی قر پچے — غم و دردینک منکا شادی

چرخ خنک کودشی ملسنک بر — باری خلق اولدی لطفینک

انبیا خیلی غه سرور سین سین — جمله خلق قه رهبر سین

مین بسی کا حل یول اسرو یرق — عمر کوب قسقه و یول اوزند

مین نمرا نه قه کو دسات بر بول — مینی مقصودقه یتکور

تو یمه بابونی توحرمان بر — حاده قیل دردینه درماد

رساله نظمینک سببی

حضرت خواجه عبید الله دین — ایشتم اول سر خدا اده

خواجه لار خواجه سی اول خواجه عبید — خادم و حاکری شبلی و





حق تعالیه حمد ایدیلم بی قیاس

کیمسه حمد ایتمز تمام انس و جن و ناس

خالق و قاهر و سبحان و عظیم

رازق و قادر و رحمن و رحیم

اولدر که بدایت انکا یوق

آخردر که نهایت انکا یوق

S.T. 297
2.9.95

۱۹



هو

حضرت

میر بخط قدوسی حقانی

قدس الله سره العزیز

محمد میر ... ۹

... ۹۹۶

رساله ترکی منظوم نوشته و نستعلیق
تصنیف بابر بادشاه قلمی

دیوان بابر